Haftarah - Parshat Toledot (Malachi 1-1 to 2-7)
based on the translations of
Robert Alter, Aryeh Kaplan, Stone Edition Tanach, JPS, Jerusalem Bible, New King James Bible
modeled after the recording in *Navigating the Bible II*:
https://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=1&chapter=1&verse=1&portion=6

1:1 The burden of the word of YHWH, to Israel, [by the hand] of Malachi.

2 [I have truly] [loved you], thus says YHWH, [to which you said], "[How have you] [loved us]"?

[Was he not a brother]—[was not Esau]—[a brother to Jacob], [so says YHWH], [yet the one I loved] was Jacob.

3 But Esau I hated. I made of his mountains a desolation. [I gave his heritage] to the jackals of the wilderness.

4 If Edom should say, "[We are beaten down], [but we will return] and rebuild the ruins."

[To this] replies YHWH *Ts'vaot* (the Lord of Hosts), "They may build, [but I will] [tear it all down]."

People [will call them] "the border of wickedness": the people cursed by YHWH, [for all time].

5 Your eyes will see, [but you will] declare, "[Great *is*] YHWH beyond the borders of Israel."

6 [Just as a son] honors his father, and a servant his master—[if then a father] [is what I am], [where then] [is My honor];

[if a master] [is what I am], where is the reverence due to Me? [This is the word] | of YHWH, [Master of Legions] (*Ts'vaot*).

To you—you priests—who despise My name, [for which you say], "How have we despised, Your name?"

7 By presenting on My altar food that is defiled, [and still you say], '[How have we] [defiled You]?"

[Because you talk like this], "The table of YHWH—something vile it is."

8 [And when you bring] [a blind beast] to be sacrificed, [is that not] evil? And when [you offer up beasts] that are lame and sickly,

[is this not] evil? Offer it, pray, [to your high commissioner]. [Will he accept you]?

Indeed, [will he lift up] your countenance (*i.e.* show you favor)? [Thus there speaks] YHWH *Ts'vaot* (the Lord of Hosts).

9 [And so now], appease, pray, the face of God (*El*), [that He be gracious to us]. [At *your* hands], has resulted all this.

[Will He lift up]—[for any of you]—your countenance? [Thus there speaks] YHWH *Ts'vaot.*

10 [Who then] [among you] would close [double doors], and not light fire on My altar, in vain?

There is for Me no pleasure [in any of of you]—thus says YHWH *Ts'vaot.*[Your offering] I will not accept from your hand.

1:11 [Because indeed], from the rising of the sun [to its setting], great is My name [among the nations], [and in every place]

incense [is offered up] [to My name]—oblations [that are pure]. For great is My name [among the nations]. [Thus declares] YHWH *Ts'vaot*.

12 [And yet you] are profaning My name, [in that you do say],

"The table of Adonai—polluted it is, [as is the fruit thereof]: foul is the food on it."

13 [And you surely have said], "To us it is tiresome." You sneer [disdainfully at Me], thus says YHWH *Ts'vaot*.

[And you have brought] [that which has been stolen], and the lame, [as well as] the sickly, [you bring it as] an offering.

[Should I] [be pleased with this] [*from* your hand],[says YHWH]?

14 But cursed [will be the deceiver] [who has] in his flock [a sound male], [and he makes a vow], and sacrifices a blemished beast to Adonai.

[Because you may be sure]: a great king [I truly am]. So speaks YHWH *Ts'vaot*, [and My name] is feared throughout the nations.

2:1[And so now]—[this is for you]: this command—this warning,—[for you priests].

2 If you [will indeed not listen], [if in fact you do not] take it to heart, [that you should give] glory [to My name], thus says YHWH *Ts'vaot*,

[I shall send] [upon you] the curse. [I will change into curses], your blessings.

Indeed I will [make them be curses], since you do not lay it on your heart.

3 [You must know]: [I will ruin]—[on your account]—your seed. [I will scatter] some dung [on your faces]—

the dung [of your festive offerings]. It will carry you off, [along with it].

4 [And you shall know] [that it is I] [who have sent] to you this warning—the charge I proclaimed, as being My covenant with Levi.

[Thus declares] YHWH *Ts'vaot*.

5 [The covenant I made], | the one [that I made with him], was for life and for peace.

I gave these to him, for the fear [with *which* he feared Me], and before My name—in awe was he.

6 The Torah of truth was in his mouth. Injustice was not found [on his lips].

In peace and uprightness he walked [beside Me]. [Many *he* did turn] from iniquity.

7 [For the lips] of a priest [guard knowledge], and Torah [men have sought] from his mouth.

[For he is indeed]: [end melody] the messenger of YHWH—Lord of Hosts,—[the priest must be God's agent].

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha   tipcha   munach   tevir   mapakh *or* yetiv   kadma *or* pashta   geresh   gershayim   telisha katana   telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate pairs of tropes by "wrapping them around" the phrase which have the combined melody:

<div align="center">

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk

⌊Renew our days⌋   ⌈She weeps bitterly⌉   ⌊a fire-offering to God⌋

</div>

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

    I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (⟳), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

    "*Metigah-zakef*"is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

<div align="center">

[Take heed—take care for yourself]

</div>

In some trope systems (viz. cantor Moshe Haschel in "Navigating the Bible II") this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

    I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

<u>Warning on the Hebrew text</u>: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)